

FAMOUS

MARCH  
35¢

# MONSTERS

OF FILMLAND

No. 16

WHO WAS  
THE MAN WHO

LOST  
HIS  
FACE  
?



... SEE PAGE 18

Mr. Monster himself—the great  
LON CHANEY as he appeared in  
PHANTOM OF THE OPERA



Don't Let This Happen to YOU! See page 18 for the frightening facts and photos about THE MAN WHO LOST HIS FACE!

# INSIDE ACKERMAN



The Great Brain Robbery was the subject of my last heart-to-heart talk with you. I told you how apparently some monster fan who couldn't wait to see what was going to be in issue #15 broke into our editorial offices in New York and made off with half the written work and a quantity of photos which had been captioned for the issue.

All this invaluable material was in Publisher Warren's big suitcase-like briefcase and we both had nightmares of it, like the Creature from the Black Lagoon, winding up in a watery grave. Like at the bottom of the Hudson river.

I am relieved to be able to report "The Return of the Thief of Dad's Bag." The briefcase and all its precious contents were anonymously returned in the mail. From a YMCA, of all places. Seems like it couldn't have been the YMCA, must have been the Young Monsters' Creature Association.

This issue, in the You Asked For It dept., we are thus able to show you the robot photo originally scheduled to accompany the automaton article last issue.

I've some terrific material lined up for future issues. Part 2 of Robert Bloch's CLDWN AT MIDNIGHT . . . an interview with George Pal . . . the Glenn Strange Story . . . a fabulous make-up feature on BORIS KARLOFF . . . DANTE'S INFERNO (darker than Inside Darkast Asala) . . . a great new department of caricatures of Monster Club Members drawn by artist Jiro Tomijama . . . and crackerjack contributions by RAY BRADBURY, Giovanni Scognamiglio, Fritz Leiber, Jim Harmon —names & talents you will not find in other monster magazines.

FJA





**PRIZES** this issue to **JEAN-CLAUDE MICHEL** of Aubervilliers, France, **RUTH JORDAN** of Los Angeles, Calif., and **RAY FRASER**, Edinburgh, Scotland

#### SUZY SEZ

I've a complaint: monster movie titles usually reveal how little the producers think of them. A title like **DESTINATION MOON** or **THE TIME MACHINE** is calculated not to raise goose pimples or gorges but interest. Many a moviegoer judges a movie by its title and this is an amazingly accurate barometer. Anyone who will take care choosing a title that sounds right will certainly take care making the movie a good one. Far more people will go see **ALANTIS**, for instance, than something like **THE CREEPING BLOD** or **THE CLOBBOWING CREEP**. Another fault is that many producers have the mistaken idea that *Monster* means *Chap*. Despite the wild success of **I WAS A TEENAGE WEREWOLF**, cheap films do not usually gross much. Kids, high school and under, do not like to be taken for fools. They are not attracted by cheap films. So here's a final list of my complaints—No imagination, no character or

audience contact, poor titles and cheap production. When the movie-makers get hold of a successful book, instead of sticking to the book they add their own "touches"—which means distortion and cerebral fun. Hollywood never learns. There is enough good material in every copy of *Amazing Stories* to give science fiction movies the boost they are waiting for. To improve the current crop of monster and sci-fi movies, all we really need to do is film as written, good stories by good authors. **THE TIME MACHINE** was taken almost exactly from the book! That, plus a little care, a la George Pal, would mean a lot to the current crop of FM fans. Finally, here's to Fanny's writing—may her barbed wit never cease! And—thanks to you fellows—I got an A+ on my English term paper.

SUZY FISH  
S. GRANEE, N.J.

#### SID SKOLSKY SEZ

Oh thanks to **MARIANNE RUBIN**, the famous Swedish Film Correspondent of Hollywood, for calling to our attention this month's **FM** in the movie column of the noted motion picture columnist "Actress Joan Shawler's 5-year-old

son Walter has never been a bit impressed with her movie and TV career until he heard her picture in a magazine showing Joan in an astronaut type group from **CONQUEST OF SPACE**. "Yep, Mom, you're really somebody," Walter exclaimed. "You got your picture in **FAMOUS MONSTERS**?"

#### LOW CHANEY IS DEAD—?!

Let's get something straight: Low Chaneey is dead and why don't you leave him stay that way?

EO LEAHY  
HAWAII CITY, PA.

**Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—**

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FAMOUS MONSTERS  
1424 E. Washington Lane  
Philadelphia 38, Pa.**

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The names and addresses of the publishers, managers, editors and business managers are: **First Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Second Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Third Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Fourth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Fifth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Sixth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Seventh Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Eighth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Ninth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.** **Tenth Class** (Postage & Insurance) **1424 E. Washington Lane, Philadelphia 38, Pa.**

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#### BLOOD BROTHERS?



■ **R. C. MILLER** interprets *Dracula* at the Monoplane Ball at the World Science Fiction Convention in Seattle, Wash., while in Cleveland, Ohio, **LAWRENCE RAYBOURNE** portrays the *Thirly Cent*.

# FAMOUS MONSTERS OF FILMLAND

MARCH, 1962  
VOL. 4, No. 1



NOW YOU KNOW how EDITOR ACKERMAN manages to See All, Know All, Tell All: Eyes on the Back of his Head!

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FAMOUS MONSTERS OF FILMLAND  
Vol. 4, No. 1. Published bi-monthly by  
Central Publications, Inc., Editorial Admin-  
istrating and Subscription Office at 1424 S.  
Washington Lane, Philadelphia 28, Pa.  
Second-Class mail privileges authorized at  
Philadelphia, Penna., with additional entry  
at Alhambra, Calif.

Printed in U.S.A. Every contents un-  
copyrighted © 1962 by Central Publications, Inc.

Subscriptions: 1 Year \$2.00 in the U.S. and  
Canada, elsewhere \$2.50. Contributions  
are invited provided news passages in en-  
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**CREDITS & ACKNOWLEDGMENTS:** Neal  
Augustin, Sam E. Brown, Walter J. Daugherty,  
Marion Don O'Brien, J. Parker Ebb,  
Norman E. Finkelstein, George Giller, Ben  
Hoffman, Carl Isaacson, J. Lee King,  
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# NOOSE CUTTER



## The Shape of Hangs to Come

KILLER SMOG will be the mist-erious murderer in a horror film about a Fog Head registered for production by Alex Gordon.

THE HAUNTING is scheduled as Susan Hayward's next picture. This is not to be confused with THE HAUNTED VIL-LAGE, which is based on the short novel by the late Howard Phillips Lovecraft, "The Case of Charles Dexter Ward", and is planned as a vehicle for Vincent Price.

Edgar Allan Poe's **PREMATURE BURIAL**, will bring Ray Milland back to the screen after a 4 year absence. Could be he'll be another Vincent Price. Soon there'll be nothing left by Poe to picturize—then it'll be the turn of Bradbury, Lovecraft, Bloch.

## "x" spots the mark

Marc Anthony Russell, pre-teen monster fan, is very proud that his pop, author of film **MR. SARDONICUS**, has scripted a science-thriller about a dangerous man with x-ray vision. It's called simply—**X**. Ray Russell has also written an original horror screenplay, **MR. SAGITTARIUS**.

There's a giant bee in Ray Harryhausen's next **SuperDynamation** adventure.

People drop dead in Wm. Castle's next production when the picture's leading character points his finger at them and says **ZOTZ!**

## with his eyes wide open

It has been mis-reported elsewhere that an HG Wells' novel will be filmed called **WHEN THE SLEEPER WALKS**. Somebody was dreaming, for, no sleepwalker he, the futuristic extravaganza (scripted by Ray Russell) will be **WHEN THE SLEEPER WAKES**.

Apeman Tarzan is keeping his eyes open for a new adventure location. So far it looks like India.

Apparently in addition to eyes, ears, nose & throat, 3 other senses will be open in Leo Handel's forthcoming fantastic, **THE 7th SENSE**.

A Grecian novel of witchcraft by Robt. Graves has been announced for filming.

## another frankenstein!

From South of the Border comes a new film about that boarder that everyone fears to have as a house guest: Mary Shelley's monster! This time the tale's called **ORLAK, THE HELL OF FRANKENSTEIN**, and the mad doctor makes a radio-controlled creation out of corpses. There's a frightening scene when Orlak, the zombie, gets too close to a fire and his face begins to smoke and melt till finally it resembles



"It's sure tough to get an efficient house-cleaser these days!" thinks Vincent Price after moving into **THE HOUSE ON HAUNTED HILL**.

**THE WEREWOLF** of Columbia Studios! Man with the scratchy face and 7 Year Itch is Steven Ritch.





The Late Geo. Zucco in a horror-reeled position in **THE FLYING SERPENT**.

nothing so much as a cabbage covered with mayonnaise.

Speaking of fires, the staff of **FAMOUS MONSTERS** extends its heartfelt condolences to George Pal on the loss of his home and possessions in the recent great fantastic Bel-Air/Brentwood fires. Reduced to ashes in the flames were a script of Philip Wylie's **THE DISAPPEARANCE** and Geo. Finney's **CIRCUS OF DR. LAO**. When the latter is finally filmed, it will be known as **THE SECRET WORLD OF DR. LAO**.

## watch for the trailers

Among thrillers expected for the New Year are:

**THE DAY THE SKY CAUGHT FIRE**  
The new **PHANTOM OF THE OPERA**

**THE BIRDS** (an Alfred Hitchcock shocker)

**3 DAY MAGIC** (Bert I. Gordon's next)

Fritz Leiber's **CONJURE WIFE** (or it may be released as **BURN, WITCH, BURN!**)

**THE MIND THING** (John Payne's project)

Poe's **MASK OF THE RED DEATH**

**THE MERRY-GO-ROUND** (story by BRADBURY, script by Bloch)

**BEAUTY AND THE BEAST** and **JACK, THE GIANT-KILLER**.

**LORD OF THE FLIES** . . . **CABINET OF DR. CALIGARI** . . . **PHANTOM OF THE FERRIS WHEEL** . . . **DAY OF THE TRIFFIDS** . . . **FOOD OF THE GODS** . . . **OLD DARK HOUSE** . . . **JOURNEY TO THE 7th PLANET** . . . **METROPOLIS** (an Atlantean film from Italy) . . . **HERCULES AT THE CENTER OF THE EARTH** (Italian) . . . and, from Japan—

**THE LAST WAR**

**END**





Wholly Abominable? This snowman is only HALF HUMAN. Incidentally, our apologies for identifying the foto on page 10 of last issue as a shot from HUMAN MONSTER. It was from H-MAN and the ex-humen who misidentified it hes of course been shot.

# the clown at midnite

#4 in Our Serious Series on Imaginative Movies



ROBERT (Pagli-Ouchy) BLOCH

## HORROR IS MY BUSINESS.

*The insurance agent peddles protection & security—I sell terror & dread. The doctor guards your heart; I devote my professional skill to inducing failure in same. Some people live by their wits; I live by scaring you out of yours.*

*For the past 27 years I've been a professional writer of horror fiction for magazines, books, radio and TV shows. And when I'm not creating nightmares of my own, I spend my spare time investigating the nightmares of other people—namely the so-called "horror" movies being foisted off on the public via TV and theater screens.*

It used to be, back in the bad old depression days when apples were sold on street corners and cars had rumble seats, that the horror film was practically an art-form as well as being almost as hot at the box-office as Bank Night. The terror tale was filmed with more Tender Loving Care than Pres. Kennedy gets at Walter Reed Hospital, and imaginative producers never forgot for a moment that the viewer had an imagination of his own.

Unfortunately, for better or for worse,

the folklore of the land is changing. Just as Halloween, with its ghosts & goblins, has been transformed into a sub-teen Thanksgiving with Tricks-or-Treats replacing the turkey, so has the horror movie suffered a sea-change into something strictly for laffs, with genuine grue & imagination being replaced by a vat of ketchup and a false face that wouldn't frighten a timid two-year-old.

The shudder salesmen have sold out and the average horror flick nowadays evokes more gaiety than goose-pimples.

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Conrad Veidt, star of *THE CABINET OF DR. CALIGARI*, in his great role (1928) as *THE MAN WHO LAUGHS*, from the novel by Victor Hugo.



Carol Borland portrayed the undead companion of Bela Lugosi in *MARK OF THE VAMPIRE*, the 1953 MGM production based on a collaboration by Guy Endore and directed by Tod Browning. Browning directed *DRACULA* and Endore wrote "The Werewolf of Paris", basis of the recent *CURSE OF THE WEREWOLF*. Carol Borland was said to have been picked from 10 pounds of photos submitted by "vampire women" competing for the role, because of her mysterious non-reflective eyes which lent themselves to a phosphorescent effect in the dark.

Jeon Moreis in Jean Cocteau's *LA BELLE ET LA BÊTE* (*BEAUTY AND THE BEAST*, 1947).



But it boots no good to shed melancholy tears over the fright films of our youth that populated our dark and lonely bedrooms with images of Frankenstein's Monster and the Mummy gibbering just beyond the counterpane. It's more instructive, perhaps, to look into the reasons why the morbid has been changed into the unintentionally mirthful.

Much as we dislike to consider it, one answer keeps cropping up: Hollywood no longer knows what horror is.

## What's More Horrifying Than the Headlines

We could get philosophical at this point and wonder if it's really that simple or if it's just that people can't be horrified anymore. A casual glance at any paper will prove that the monsters currently roaming a city's streets after dark are far more horrible, in one sense, than anything Hollywood has yet dreamed up. And it was not too long ago that human beings were eliminated by the carload lots in the gas chambers of Belsen & Dachau—certainly the pinnacle of horror as far as human history goes. In addition, everybody reading this is probably painfully aware (the none of us like to think about it) that all somebody has to do is push the wrong button and half of humanity will go up in smoke & radioactive ashes.

But all of this—while certainly horrible to contemplate—is not true *horror* as such. Horror is something peculiar to the individual.

## Horror is—

—a small child's (and quite frequently an adult's!) fear of the dark . . . and most particularly the phantoms of the imagination that populate the dark.

—the fear of a human being who doesn't act, think or look like a human being.

—the fear of deformity

—insanity

—and even (far more pathetically) the fear of a cerebral palsy victim. (There, but for the grace of God . . .)

It's the fear of spiders & snakes and the pale horrors you find under rocks in the woods.

The fear of the Unknown

. . . the unexpected

. . . the not-quite-seen.



"When I saw Len Chaney as THE PHANTOM OF THE OPERA, I gazed upon the face of naked fear."  
—Robert Bloch

## The Height of Horror

When I was an 8-year-old I saw Lon Chaney in *THE PHANTOM OF THE OPERA*—and gazed upon the face of naked fear. A couple of years ago I attended a revival of the same film. And despite the flickering flaws of this dated melodrama, the scene where Chaney is unmasked exerted the same monstrous magic upon a modern audience.

Since the 1925 version of *THE PHANTOM*, Hollywood has arrayed itself in nose-putty & fright-wig hundreds of times. And yet only a score of genuinely shivery efforts have actually emerged from the studios (and practically none since World War II).

During the '30s the movie moguls outdid themselves and gave us *DRACULA*, a

*FRANKENSTEIN*, a *MUMMY* and a *WOLF MAN*, and even a few fairly respectable sequels. And then some pillow-head decided that since it was such a thin line between horror & hilarity, why not erase the line altogether? The integrity of the horror film was quickly corrupted and the honest seeker after shudders was lured into a back alley inhabited by Abbott & Costello and the Bowery Boys. Just about the time Frankenstein was due to meet Pa & Ma Kettle, some giddy genius discovered liquid latex and the "monster film" was born. (Frankenstein's Monster, we'll admit, may have been the first of these but the horror depended on far more than just a fright face with high forehead, dank hair, scars, and two collar studs projecting from the neck).

The most monstrous electrical device ever created for the screen, seen at the climax of the German scientifilm *GOLD* (1934) and later (1953) incorporated in the atomic thriller of implosion, *THE MAGNETIC MONSTER*.





It must have been a pit something like this, only with a web and a giant spider in it, that the unfortunate me fell into when KING KONG shook them off the tree trunk. Your editor has the vaguest memory of many years ago corresponding with someone in, or talking to someone from, the Philippine Islands, who said they had seen the censored spider-pit scene there. So far as is known it has never been shown in the USA.

## The Bad Bugs from Empty Space

Things began emerging from Outer Space—or the equally empty regions between a producer's ears. The screens of the nation were invaded by a horde of Giant Cockroaches & Giant Bedbugs (all of which warmed the hearts of the pest-exterminators at the same time they cooled the ardor of the true horror fan).

That these not-so-Grand Guignol efforts make money is undeniable. Vast audiences still watch the tired old travesties on television and turn out for each new double feature. But if producers believe these films show a profit because this is what the public really wants, let's face it—audiences lap up their pictures only because nothing better is available.

## Meaning of Fear Forgotten

While today's films prove that Hollywood has progressed in the use of camera tricks, animation, miniature photography and make-up, they also prove a total ignorance of what inspires the release of fear. One of the best examples is a produced-in-Japan flick (an American outfit later picked it up and dubbed in some English dialog and narrator in the person of Raymond Burr, currently popular as TV's Perry Mason) called GODZILLA. The piece de resistance of the film is a 10-story monster that cheerfully tears apart the city of Tokyo, evoking all kinds of admiration for the experts who built the miniature sets but no true feeling of horror on the part of the audience. (As von Clausewitz is reputed to



Lionel Atwill in his masterpiece: *THE MYSTERY OF THE WAX MUSEUM* (Warner Bros., 1933, color).



have said, "One death is a tragedy; a million are statistics."

On the other hand, an excellent example of true horror in a film is the sight of one dwarfed, armless and legless torso crawling thru the mud in an old movie called **FREAKS**. This scene was enough to raise the hackles of the most sophisticated audience.

Of course, film producers are not entirely to blame—they have been influenced by the censors who have curiously limited the size of the canvas upon which the horror film producers can paint. The censors who were not happy with the "morbidty" of



Henry Hull (1935) as the original, classic werewolf.

**FREAKS** were singularly undisturbed when walls of fire toppled upon helpless thousands in **WAR OF THE WORLDS**. One lone ripper-murderer tempts the censorial blue-pencil far more than a **BEAST** FROM 20,000 FATHOMS whose poisonous presence perils an entire city. A **BEAST** is entirely moral in his relationships with women and is content to merely trample them to death.

## The Horrors of Censorship

Let's look at a few of the better examples of horror films and see what the censors have done—or undone.

After 30 years of repetition & burlesque, it is hardly probable that an audience can

Continued on page 26



Boris Karloff, unjustly electrified, lives again in **THE WALKING DEAD** (1936).

Len Chaney in 1923 as Quasimodo.



# THE MAN WHO LOST HIS

Dick Smith—that WAY OUT Make-up  
Master of Television Who Revealed the  
Secrets of His Quasimodo Mask in Issue  
No. 14—Returns by Popular Demand  
with Another FM Exclusive on the Fine  
Art of Professional Face-Shifting.

# FACE

**O**ne of the last stories in Roald Dahl's recent television series of shockers was called *Soft Focus* and it presented more of a make-up challenge to me than the previous *Face in the Mirror*.

Problem: how do you erase half a face?!

In the story, a photographer discovers a retouching fluid with magical properties. He finds that when he retouches a foto of one of his clients—removing a blemish here, a wrinkle there—it has the identical effect in real life: the person's face changes!

## the retoucher's revenge

The photographer is enraged when he discovers that his beautiful young wife is flirting with other men. She taunts him till his emotions are near the snapping point. Then his feverish mind contrives a fantastic plot:

He begins to artificially age his wife!

First a touch of gray in the hair. Crow's-feet under the eyes. . . .

Pouches. . . .

The cheeks, puffy. . . .

The chin, sagging.

All this on her foto only, but, due to the diabolical power of the retouching fluid, each change is reflected in the wife's own face.

## unconscious horror

The wife has been plotting with the photographer's assistant to rob her own husband's safe and flee town, maybe to Mexico, but what she does not realize while she is on her way to her rendezvous with robbery is that her face is becoming—rubbery! She leaves home a beautiful woman, her good looks gradually disintegrating as she crosses town, till, when she knocks at the assistants' door, she has become aged like the woman in *LOST HORIZON*.

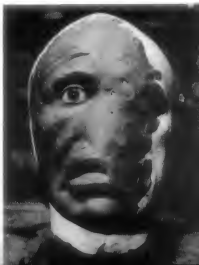
Like *THE LEECH WOMAN*.

To her horror her accomplice does not recognize her when he answers the door; and, when he finally does realize it is she, he rejects her because of her withered looks.



As First Step is Challenging Make-up Job, Life Mask of Merse was made in plaster. Nose area softened by tape to pugilistic proportions.

Second Face is constructed over first, completely burying nose. Actor's real eye would have been too deep so a glass eye was substituted.





Clay Model completed. The Frankenstein-like "electrodes" are an illusion, are actually a pipe acting as a bechrest to support the mesh.



Half of clay removed by Dick Smith to reveal to FM readers how far the mesh had to be built out. Actor couldn't see, had to breathe thru mouth.

## the fluid drive

The power of his wonder liquid is driving the husband to the brink of madness.

Still, crazy like a fox, he (Berry Morse) has the good sense to use some of the fluid on a foto of himself—to make himself younger.

His wife, appalled at the change that has taken place in her own appearance, stumbles back to her husband's studio, where she discovers him in the act of retouching his own foto and learns his astounding secret.

"Day by day I shall look younger and you shall grow older!" Morse gloats to his wife, Joan Hotchkiss. "The secret is here, in this fantastic fluid!"

It is his fatal mistake, revealing the source of his power, for—

## behind the obliterate-ball

The hag-faced wife gains control of the fluid, splashes a generous portion of it on a foto of her husband. Morse leaps from his chair—

Snatches the picture of himself from his wife's wrinkled hands—

Looks desperately for something to wipe the damaging fluid from the foto.

Morse stumbles

falls to the floor

slowly regains his feet.

He clutches the foto of himself in panic.



Clay Model side view looks like the Gill Man from the Bloch Lagoon had climbed into the wrong ring and got his nose mashed by the Champ.



Arranged on wooden background, the Face of Clay fearfully awaits the fateful moment when the maestro will drown it in a mass of plaster.

## the wife's revenge

Like a witch gone mad, the wife cackles fiendishly at what she sees a moment before the spectator:

*A man with but half a face!*

Not something scooped out, raw & bleeding with white teeth gleaming in a ragged cavern of red flesh; no, something more original, more subtly horrifying: half a face wiped out, blanked away, with no more features than a jellyfish!

One single eye left, staring from its socket in Cyclopean horror!

## the half of it

The final make-up job of removing 50% or

more of Morse's face was a real tough one. The major problem was to create the illusion that a large part of his face was "wiped clean". To effect this a mask had to be built out about half an inch farther than the actor's face so that the contours of the real nose could be camouflaged.

Step by step, here is how I proceeded:

1. The actor's own nose was taped down as flat as possible to his face.
2. Flexible molding material was applied to Morse's face in order to make a mold of his features.
3. From the mold, a plaster life-mask was made.
4. On the life-mask I sculpted with modeling clay the new, the noseless face. It was either that or amputate, and Morse (I can't say that I blame him) was not willing to put his nose in



The Return of the Blob? No, beneath that glob of plastery goo lies the one-eyed Clay Face, waiting . . . waiting . . . for release from its prison.



The Plaster Mold complete. It has been turned upside-down so that the reader may view the interior of the Life Mask, which is now of the top.

Foam Latex Mesh formed by the mold is exact duplicate of clay model. A false eyebrow has been attached and facial make-up added to Final Mask.



a noose—not even to make news for *FAMOUS MONSTERS!* Well, we made our news another way.

## feat of clay

In order to project the level of Morse's face, I actually had to wrap his entire nose area in clay. I succeeded in "sinking" his nose without a trace but was then faced with a new problem:

His eye!

I couldn't use his real eye because it would now appear so deepset that, even tho it was real, it wouldn't look realistic.

Solution?

A glass eye!

Mouth & chin of the mask were also built out from Morse's face.

## how to remain sober while being plastered

Step 5: From the second model, the noseless

clay one, I cast a plaster mold.

Step 6: I took some foam latex, churned it up (around the house a bowl for beating eggs will serve this purpose satisfactorily) and gently warmed the (frankly) sticky mess!

7. Having previously carefully cleaned away all the clay from the life-mask and model, I now poured the whipped latex into the "negative" half of the mold.

8. I pushed the life-mask back into the mold, uniting the 2 pieces, the layer of latex inside.

9. I checked the latex periodically until I observed that it had jelled.

10. At this point I put the whole into an oven and carefully baked it. (Note to beginners: it is important to give the latex plenty of time to "cure". This cannot be accomplished in an hour nor can the process even be pushed thru in 2; it is necessary to patiently give the latex the heat treatment for 3 hours. Only then will it be ready to remove from the mold and, with scissors, a knife or a razor blade, trim away the excess material.)

A word to you readers who want to experiment with make-ups involving rubber:

You can't—repeat: can't—use greasepaint in conjunction with anything made of rubber.

Pancake make-up is no better.

However!

There is a special mixture made by Max Factor which can be ordered only from the Factor Studios in Hollywood. I usually use it myself. It's called Rubber Mask Grease Paint.

## how dorian gray got that way

I have been hired by television to do the make-up for Oscar Wilde's wildest story. The details on the new version of **THE PICTURE OF DORIAN GRAY** and the photos of the portraits and the life (and death) mask will appear exclusively here.

—DECK SMITH

**BEFORE—A Handsome Leading Man.**



**AFTER—A Haunting Cyclopean Sight!**



# YOUR CHANCE TO APPEAR BIG CONTEST EXTENDED BY POPULAR DEMAND!

## YOU CAN WIN—FAMOUS MONSTERS and AMERICAN-INTERNATIONAL PICTURES exciting, new MAKE-UP CONTEST . . . DEADLINE MOVED UP TO MARCH 1st!

YOU WILL BE Guest of Honor on the sound stage of a fabulous monster film to be produced by American-International, the Studios who thrilled you with MASTER OF THE WORLD, PIT AND THE PENDULUM, THE HOUSE OF USHERS. You will meet James H. Nicholson, who rose from a teenage film fan and school chum of Forry Ackerman to become President of AIP!

YOU CAN BE FLOWN to exciting Hollywood, California, in a Jet Plane—YOU with your mother or father or any adult of your selection, including your husband or wife, if married.

As you step from your thrilling cloud-high cost-free flight from Washington or Brooklyn or the Bronx or Chicago or—Anytown, U.S.A.—you will be met at the Airport in Los Angeles by none other than Forrest J. Ackerman himself! The Editor of FAMOUS MONSTERS will drive you to his home—the world famous Office of FM—where you will be photographed by Press Photographers and Monster Fans, while you are given the conducted tour of the "ACKERMAN MUSEUM." You will be interviewed by Ron Haydock, editor of the Graveyard Examiner.

YOU WILL APPEAR (as an actor or actress) in an American-International Pictures movie! A special part will be prepared for you and you will go before the Hollywood motion picture cameras so that you and all Monsterdom can see yourself on the screen!

NOW CAN YOU WIN this fantastic expense-free 2-day visit to Hollywood for yourself and one other lucky person? WHAT must you do to win the movie role? You must convince FAMOUS MONSTERS' 4 judges that you are the greatest new

young make-up artist since Lon Chaney Sr.! You must show us that you are as great as—or greater than—the 10 winners of our previous Monster Make-Up Contest (results published in FM #5). The 9 Runnerup Winners will each receive crisp, new \$10 bills.

THE JUDGES ARE: JAMES H. NICHOLSON, whose film company has thrilled you with THE PIT AND THE PENDULUM, THE MASTER OF THE WORLD, THE HOUSE OF USHER, ZACHERLEY, (The World Famous TV Show), FORREST J. ACKERMAN, (Your Leader), JIM WARREN, (Your Publisher of FM). And, keeping an eye out (her third) for the chances of the female contestants, our own girl Nan Aging Editor, LAURA JEAN ERMAYNE.

Rules: You must be an amateur monster fan, under 21. Send in a good clean clear snapshot of yourself Before & After Best of all is a glossy enlargement, an 8" x 10" still.

You may submit as many different poses of yourself as you wish in the same make-up, all with a single coupon; but if you want to send entries of yourself in more than one make-up (such as a Spider and a Fly), a separate application blank coupon must accompany each different make-up. Several application blanks are included in each OFFICIAL MAKE-UP KIT.

You may make up your face, make a mask or even turn your entire body into a monster, creature or thing, using the materials found in the OFFICIAL MAKE-UP KIT.

FAMOUS MONSTERS will inform the delicious winner of his or her good fortune early in April and The dream trip and movie part will take place in May or June.



# IN A HOLLYWOOD MOVIE!



**HAVE YOU ALWAYS WANTED TO DESIGN MAKE-UP LIKE THE EXPERTS?** Here's your chance to match skills with the Make-Up Masters of Hollywood and TV fame. At left, the creator of the mask seen in *THE MAGIC SWORD*. Center: TV artist *DICK SMITH* applies his masterpiece. At right: *BILL TUTTLE*, head of MGM's Makeup Dept., with mask used in *THE TIME MACHINE*. Your Make-Up can win you a trip to Hollywood in this once-in-a-lifetime contest!

## OFFICIAL CONTEST RULES

1. You must be an amateur monster fan, under 21.
2. Mail the ENTRY BLANK COUPON below, along with \$4.95 for the OFFICIAL CONTEST MAKE-UP KIT. Your complete OFFICIAL KIT will be rushed to you immediately.
3. Using the materials in the KIT (as well as other props, etc., you may want to use), make yourself up to the best of your ability. You can create a new unusual face, or you may re-create a face that appeared in FAMOUS MONSTERS.
4. Send in a nice clear snapshot, polaroid print or glossy 8"x10" photograph of yourself—

BEFORE and AFTER the make-up job, along with OFFICIAL ENTRY BLANK APPLICATION which will be enclosed in each MAKE-UP KIT!

5. You may send as many different poses of yourself in the same make-up as you wish, with a single ENTRY BLANK APPLICATION; but if you wish to submit a picture or pictures of yourself in more than one make-up (such as a Mummy and a Man from Outer Space), a separate ENTRY BLANK APPLICATION must accompany each different make-up. You will find several ENTRY BLANK APPLICATIONS in each MAKE-UP KIT.
6. The FAMOUS MONSTER-AMERICAN INTERNA-

TIONAL PICTURES MAKE-UP CONTEST closes at midnight, March 1, 1982. All entries must be postmarked before then to be eligible. Prize winners will be notified by telegram and will be flown to Hollywood early in March.

7. Winners will be judged on the basis of originality and artistry of their make-up creations. All photographs become the property of Famous Monsters Magazine.

8. Anyone may enter—excepting employees of Control Publications, Inc., and American-International Pictures, its affiliates or their families. Contest is subject to Federal, State and local regulations.

### ENTRY BLANK COUPON

#### OFFICIAL CONTEST

## MAKE-UP KIT

This natural rubber make-up kit is devised so that all types of character and monster faces can be created easily. Latex adhesive (skinless) to the skin is included to completely change the shape of your face.

KIT contains:

- Latex rubber hold skin • 4 noses • Devil horns • Scar piece • Mustache • Bottle of Latex Adhesive • Black and brown make-up pencils • Complete booklet of instructions • 4 cheek pieces • 2 chins • Painted ears • 5 different artificial hair pieces • Brushes • 5 colors professional grease paint • Eyepatch.

FAMOUS MONSTERS  
HOLLYWOOD MAKE-UP CONTEST  
BOX 8573  
PHILADELPHIA 38, PENNA.

I enclose \$4.95 for my COMPLETE OFFICIAL CONTEST MAKE-UP KIT and ENTRY BLANK APPLICATIONS. Hurry! Rush them to me so I can enter my pictures in the Hollywood Make-Up Contest!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_

MAIL  
TODAY!



The standard and the censored version of **FRANKENSTEIN**. The rare scene below shows the Monster throwing the little girl in the water in the mistaken notion that she, like the daisies, will float.



view the original FRANKENSTEIN and recapture its initial impact. It's even less likely if they catch bits and pieces of it sandwiched in between dandruff & deodorant commercials on a 21" tube. But in its day FRANKENSTEIN qualified as a true tale of terror. Its theme, "The Monster is loose!", is still the basis of most so-called "science fiction" movies today. The first few scenes of the shambling monstrosity walking backwards or stumbling around the castle convey a genuine sense of the unearthly.

There are, or were originally, two versions of FRANKENSTEIN. In the one generally shown and currently revived on TV, the Monster befriends a little girl on a river bank and watches her toss flowers



Behind the goose, the invisible head of Claude Rains in the James Whale-directed production of HG Wells' **THE INVISIBLE MAN** in 1933.

into the water, petal by petal. There is an abrupt cutaway from the scene and when next we see the girl she is dead, being carried into town by her stunned father.

## The Unseen Frankenstein

In the banned version, the flower-tossing episode is continued and the Monster, not out of cruelty but merely thru confusion, picks up the child and tosses her into the water. He is too ignorant to understand; if the pretty petals looked even prettier



One of the "menimals" created on **THE ISLAND OF LOST SOULS** by Dr. Moreau in the Paramount production of 1932 from story by HG Wells, script by Philip Wylie.

**THE MASK OF FU MANCHU** (1932) with Boris Karloff as the insidious Sax Rohmer character.





The unique expressionistic backgrounds dominated the original **CABINET OF DR. CALIGARI**—what will they look like in the version that the author of this article has collaborated on?

Astoria Morena captures "The Cat" in the Spanish version of **THE CAT CREEPS** (1930), based on **THE CAT AND THE CANARY**, filmed 3 years earlier.





Paul Wegener as THE GOLEM, the living statue of clay, probably from the 1920 version (the first was made in 1914).



One of the weird men of the half-world of SIEGFRIED, the Fritz Lang classic of 1923 that absolutely enthralled your editor some years before he turned a teenager.

when they floated, why not a pretty girl?

The censors thought otherwise, apparently. They would rather cut the scene and leave the far more ghastly inference. The true horror is thus discarded in favor of a sordid situation immediately identifiable by the newspaper-reading public.

## They done Our Kong Wrong . . .

In KING KONG, another genuine all-out horror fantasy, there is a scene where the giant ape, loose in New York, holds the squirming body of a man between his huge teeth. The censors left this alone but they removed a scene where the same ape picks away at the heroine's garments out of mere curiosity.

They also eliminated the scene where Kong, searching for the heroine, plucks a girl from her hotel room and then, realizing he has made a mistake, drops her to the street below. Gruesome? Yes, but it is, after all, a horror movie. (In this case, of course,

Active feblees in WHITE ZOMBIE, the 1932 production which Bela Lugosi once told your editor he couldn't bear to watch on television because it always reminded him that he had played the role for \$800—and it had made millions for the producers.





Leslie Banks as the mad hunter of humans in **THE MOST DANGEROUS GAME**, 1932, based on short story by Richard Connell.



The late Ernest Thesiger in his menacing role in **THE OLD DARK HOUSE**, soon to be remade by Wm. Castle.



Boris Karloff tries out his **INVISIBLE RAY** in 1936. During the picture he killed Lugosi.



Edward Van Sloan assists Boris Karloff in 1940 experiment in **BEFORE I HANG**.



Rotwang the scientist, creator of the robotrix, in a scene from the immortal METROPOLIS.

the horror lies in the utter casualness with which Kong drops her). And I can't quite comprehend why a censor would scissor this out and retain the graphic close-up of a man screaming between the clenched teeth of a 60' gorilla.

The same film contained a sequence where members of the exploring party are eaten by a sea-monster and dashed to death in a chasm. The chasm scene conclusion, where some of them are devoured by giant spiders, was excised. (It would seem that the capricious censors are also dieticians; sea-monsters can eat men but spiders cannot).

To Be Concluded Next Issue—wherein you will read what Mr. Bloch has to say about Boris Karloff & Lon Chaney Jr., Bela Lugosi & Peter Lorre, DR. JEKYLL & MR. HYDE, THE CAT PEOPLE, DEAD OF NIGHT, DIABOLIQUE, THE THING, THE UNINVITED and the weird episode in THREE CASES OF MURDER. **END**

If you think FM invented corny captions, how about this one which accompanied this foto from DANTE'S INFERNO when it was first published in 1952? Quote: Things are in a devil of a fix on this set!







The fantastic Storm Demon in **THE SWORD AND THE DRAGON** (1960).

Sells from **THE MAN WHO LAUGHS** **THE PHANTOM OF THE OPERA** **THE INVISIBLE MAN** **THE CAT CREEPS** **THE OLD DARK HOUSE** and **THE HUNCHBACK OF NOTRE DAME** **THE WEREWOLF OF LONDON** **THE INVISIBLE RAY** copyright by Universal Pictures Corp.



# THE MASK

Filmed on Location: Inside the Mind of a Madman!  
The Thriller that Dares to Dive thru 3 Dimensions  
Inside the Brain of a Man on Fire with Fear!



# THE MASK

Kong Fucius, the Chinese philosopher whom so many ape, has said: "One picture worth 10,000 words." In this pictorial coverage of **THE MASK** we have chosen, instead of verbiage, to give you the photographic equivalent of 15,000 words. Fabulous make-ups & special effects are the genius of Slavko Vorkapich, Herman Townsley & David Ballou. A Warner Bros. release of a Roffman-Taylor production.



**Scar Face Loves Dead Face**



**Witch Woman & Flame Fingers**



**Three Messengers of Death**



**The Zombie Walks**



**The Man & The Mask**



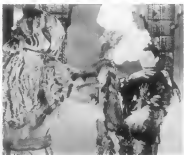
**The Living & The Dead**



**The Man in the I-Run Mask!**



**I'm masking too much, dear?**



**The Fire Thing Strikes!**



Did someone call me Fred A-Store?



Going from Regs to Rituals?



# MYSTERY PHOTO

## DEPARTMENT



Your sneaky editor pulled a fasty on you last time: I was secretly giving you a hidden hint when I said the hairy horror was from a silent film but was not Lon Chaney. Actually, he appeared in the same film with Lon Chaney—in fact, the same photograph from which last issue's feature picture of Lon was cropped.

So now you know the picture was **A BLIND BARGAIN!** This issue's Mystery Photo? Grave looking, isn't it? Looks like it might be from a Frankenstein film? **THE UNDYING MONSTER? THE WALKING DEAD?**

Wrong on all counts!

Guess again!

It was made in 1938, Victor Jory played an Indian in it, and William Cameron Menzies led **THINGS TO COME** (and was the Art Director).

Now you're on your own. The answer—next issue!

END



# A GALLERY OF MONSTERS

**CARICATURIST  
RUDY  
CRISTIANO  
DRAWS HIS  
FAVORITE  
PEOPLE**



Rudy Cristiano (photo, right) has been a monster movie fan since he first saw the original Frankenstein at the age of 13. He's now the caricaturist for the New York Sunday News, where he does cartoons for the movie page. His favorite actors in the monster field are Karloff and Lugosi—and Rudy's 6-year-old son Perry already a monster fan is able to copy monsters from the pages of FM. Pictured on this page are KING KONG, THE WOLFMAN LUGOSI, THE LAGOON CREATURE, FRANKENSTEIN'S MONSTER ZACHERLEY, THE MUMMY and THE WUNGBACK OF NOTRE DAME. Can you pick them out? And identify the actors who portrayed the roles?



# YOU AXED FOR IT!

DR. ACULA periodically opens his Special Portfolio — the rare selection of stills he was able to rescue when he had to hastily leave Transylvania — and shares his ancestral treasures with *FM* readers who send in their requests.

In the foreground, Gert, among the foremost of modern rebels. Washington, DC, trembled — the Earth stood still — the day he did his stuff.



This issue, for Hans Siden, Ella Parker, Mark McGee, Carol Chopek, David Pereslita & Nello Hellinger we present the Stolen Robot Pix which were to have been part of the Feature Article last issue on Automotons.

Comical comet-tail visitor is Swedish idea of Robot from Outer Space in **JOHNNY VENGMAN AND THE BIG COMET**.



Helpful robot gives Onslow Stevens a head (but what will he do with a third one?) in **THE VANISHING SHADOW**, thrilling chapterplay of the early 30s. (Copyright Universal Pictures)

# YOU AXED FOR IT!



Steel servant of the DEVIL GIRL FROM MARS (British, 1955).

"Fake robot! You're no real mechanical man!" exclaim Gene Autry (with sword) and Frankie Darro (ray-gun) as robot comes oodoo, revealing human occupant! (From the Mascot serial, 1935, THE PHANTOM EMPIRE.)



Miss  
2026,  
Robot #1  
from  
METROPOLIS!



# Graveyard Examiner

DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

## UNWHOOLY THREE



GON GLUT of Chicago, Ill., (last issue's Monster of the Month) sent in this foto from his 1988 terror-color production **TEEN-AGE FRANKENSTEIN MEETS TEENAGE WEREWOLF**. The creep on the left is "Gregory," the bushbacked grandson of Dr. Frankenstein.

### Im-ho-TOP TEN

Readers' votes for their favorite films of the macabre have been pouring in from graveyards all over the world. The first 10 monster fans to cast their ballots for their choice of the Top Ten Creature Features were **ROBERT ROSE** (Roslyn, NY), **BOB SELDEL** (Baltimore, Md.), **HILL WARREN** (Gardner, Ore.), **DENNIS ROTTGER** (Highland Park, Mich.), **RUSSELL SMITH** (Belleire, Neb.), **RON KERRIGAN** (Broon, NY), **DAVID HALL** (Greenville, Pa.), **HILL BESECKER** (Lackawanna, NY), **S. K. ALTITUDE** (Seymour, Mass.), and **RICHARD SMITH** (Cheneyville, Ohio).

Here is the Top Ten chosen by the hundreds of readers have voted to date:

- 1-HORROR OF DRACULA
- 2-PHANTOM OF THE OPERA
- 3-DRACULA
- 4-THIS ISLAND EARTH
- 5-FRANKENSTEIN
- 6-FRANKENSTEIN MEETS WOLFMAN

## SCREAMS FROM MONSTER CLUB MEMBERS

The following fright film fans would like to purchase back issues of their favorite magazine, **FAMOUS MONSTERS** (1-9) **JOHN DRESENBERY**, 25 Fairmont St., Belmont 78, Mass. (1-2) **JOHNNY SANACRUZ**, 934 Parkdale, Ft. Worth, Texas, (1, 3-5, 7-13) **GREGORY LEE**, 401 Colfax Rd., Haverstown, Pa. (1, 3-5) **OAKY HOWARD**, 178 Ellery Ave., Newark 8, NJ, (1, 3-5, 7) **DAVID STAMBAUGH**, Port Huene, Calif. (3-5) **DAVID READER**, 155 Shuyesant Ave., Rye, NY. All those interested in helping **JAMES BROSKY** start a Los Chamey Jr. Fan Club, contact James at 5245 No. Howard St., Phila. 26, Pa.

**DAVID HALL**, 11 Walnut St., Greenville, Pa. wants to obtain glossy fotos from any of the horrifying Hammer Films productions. **GREGORY GREY** has a huge collection of horror comic books for sale or trade. His address is 2771 San Marino, Los Angeles 6, Calif.

Femme fan **LORETTA ANN LIOTAN**, 32-83 47th St., Long Island 3, NY, is interested in corresponding with 17 year old monster fans. Attention all those who want back issues of **FM**? **HARLAN SHAFER**, RFD 1, Ventura, Iowa, has some extra copies for you!

Monster drawings & stories are available from **DOUGLAS WINTER**, 34 Riviera Dr., Granite City, Ill. **RICHARD BRIGGS** is dying to get his claws on a foto from **THE BLOB** if you have one or more for sale, write him at 19 Belair Ave., Maple Shade, NJ. **GENE KERTSTEIN**, 503 Barry Rd., Rockford, Ill., writes "I shot the Tazman article in **FM** 13 was sensational! I really went ape over it!" Gene collects books & magazine stories from the pen of Edgar Rice Burroughs, and wants to hear from fans who share his interest in the jungle apeman. **CAROL KESSEL** is anxious to join monster clubs! See "Clubs for Monsters" in **GRAVEYARD EXAMINER**, Carol!

All monster fans in **Prairie Village, KANSAS** are asked to drop in and see **PAT PURDIN**, 4618 W 74 Terrace. Pat is planning to film a creature feature **CIRCUS OF HORRORS** (the British pocketbook) and **THE CURSE OF FRANKENSTEIN** (imported paperback) are available in very limited quantities from **BOBBY BENSON**, 915 So. Sherbourne Dr., Los Angeles 35, Calif., who requests interested collectors to drop him a postcard saying how much they are willing to pay for either (or both) rarities. Send no money till you hear direct from Bobby.

**BRUCE STIRAL** would like to hear from fans who go for those wild mile-high insect films. Bruce's address is

Continued on page 47

## TOMB IT MAY CONCERN



**RON HAYCOCK**, the chief examiner of graveyards, gets in the proper mood (a coffin spell) to edit copy for this issue's GE.

## Clubs For Monsters

There are more FAMOUS MONSTER clubs popping up these days than corpses from graves! Here are a few of them (clubs that is):

MIKE LA ROCHELLE reports that he is so fascinated by the Lawrence Talbot legend he has now started THE WEREWOLVER CLUB. All other hairy horrors interested in Talbot & gang, contact Mike at Rt 2—Box 243, Martinez, Calif.

RICK McKIM, 23 Governors Rd., Toronto 5, Canada, writes "My fiendish friend, BRIAN SILVERSIDES, and I are co-presidents of HORROR INCORPORATED. Every 3 months we issue the club bulletin which contains monster movie reviews, articles on the actors & short fiction. Dues are \$1 per year. Members also receive glossy photos of monsters!"

Another FAMOUS MONSTER club is the one headed by CRAIG STOCK, 5535 Shore Pkwy, Brooklyn 34, NY. The club is called simply MONSTERS, and each participant receives membership card, photo and a special MONSTER'S JOURNAL.

Anyone wishing to join THE ROYAL ORDER OF FAMOUS MONSTERS will get a pair of wolf-fangs, club card and certificate, and the ROYAL ORDER NOOBEPAPER. The 50c membership fee should be sent to VERN DEBES, 1908 E. Polk, Apt 191, Phoenix, Ariz.

SCOTT EMBERSON announces that he and his friends have organized FAMOUS MONSTERS LIMITED. This is a club for fans living in the Superior, Wisconsin area. Scott's address is 719 Baxter Ave.

ATTENTION, all editors of amateur monster magazines: DR. ACULA (FJA) Himself is very interested in seeing all 1957 publications and would appreciate your sending him a copy of each issue for his Transylvanian Museum Files Mail to Dr. Acula c/o his Eastern address: 1426 E. Washington Lane, Philadelphia 34, Penna.

## 2 FACES DR. FRECKLE



BEFORE



AFTER

When BILL RAMSEY (Elizabethtown, ND) entered FM's make-up contest, little did he realize he would create one of the most horrible & fiendish faces ever seen by Man or Foe!

## Dead Letters Department

In FM 12 you mentioned a brand new horror film, THE SCARAB, that was going to bring together Jack the Ripper, Frankenstein, Sherlock Holmes, Dr Jekyll, etc I have not heard anything about it since! What's happened? — JERRY AYERS, VALLEY STATION, NY

GE phoned Jim Harmon, author of THE SCARAB, for a comment on your question, Jerry: "Plans for THE SCARAB have been temporarily halted. High budget is one reason. We had planned having Boris Karloff as Frankenstein, Basil Rathbone as Holmes, and other famous stars in appropriate roles, but this has all been cancelled. As it stands now, THE SCARAB will be produced as a straight horror picture."

Having been a fan of Buck Rogers for many years now, I am curious to know if Buck has ever appeared in story form other than a story I recently read titled "Armageddon—2419 AD" I would also like to read something about the Buck Rogers movie serial made in 1939. — FRANK EISORUBEN, CHICAGO, Ill

"Armageddon—2419 AD" originally appeared in the Aug. '78 issue of AMAZING STORIES. A sequel to this story, titled "Airlands of Han," was published in AMAZING'S March 1928 edition. Buck has also ap-

peared in various Big-Little Books down thru the years. A few of the titles are "War with the Planet Venus," "Death Men of Jupiter," "Doom Comet" and "The Moons of Saturn." All of these are now considered collectors items! Be sure to read our companion magz, SPACE-MEN and SCREEN THRILLS, for info on the serial.

In the 1930s there was a picture made starring Boris Karloff, Bela Lugosi, Peter Lorre & Kay Kyser. I think the title was THE SPOOKS. Could you please tell my friends and me if this is the correct title? — JUDY ANN ALLEGRO, NORTH ARLINGTON, NJ

The film you are referring to is THE BOGEY MAN WILL GET YOU. This humorous horror hit was produced by Columbia Pictures in 1942.

I thought the article on the Creature films in FM 5 was excellent! But could you please fill me in on the years of release of each of the 3 pictures? — ALLEN MOSSEL, VALLEY STREAM, NY

The world-famous Gill Man films were released almost one year apart. The first, CREATURE FROM THE BLACK LAGOON, hit in 1954; REVENGE OF THE CREATURE in 1955; and the last, CREATURE WALKS AMONG US, in 1956. The first 3 films were shot in 3-D. All were produced by Universal.

## SCREAMS FROM MONSTER CLUB MEMBERS

(Continued from page 4)

RR 3, Hutchinson, Minn. Do you have a spare copy of Who Goes There? MIKE SPRITE, 1308 Davis NW, Grand Rapids 4, Mich., wants one. JEFF CAIN has some comets for sale and would like to become pen-pals with fans who are devotees of the EC line of magazines. Write Jeff at 409 Pacheco St., San Francisco 16, Calif. Calling HERBERT DOLPH, the old comets you are collecting can be found at Jeff Cain's (above) address.

BOB KUSHNER, 84 W Lewis, Phoenix 3, Ariz., has western photos for sale. JIM YOUNGMAYER of Tyler, Texas, is just one of the many monster fans who is looking for a copy of Bram Stoker's classic novel Dracula. Grosset & Dunlap has a reprint edition of Dracula available for \$2.


BOB HILLARD, 1003 5th St., Laurel, Md., has Tarzan books ready to trade for sci-fi magazines & paperbacks. The sequel to Stoker's Dracula, titled Dracula's Guest, is urgently needed by fan Bruce Ponewsky, 2634 So 41st St., Milwaukee 7, Wis. A brand-new horror fanzine, WILD, can be obtained from DON DOHLER, 1221 Overbrook Rd., Baltimore 22, Md.

Anyone who has movie stills, horror & terror magazines, and back issues of FM, can find a good market for them thru JACK REIDELBACH, 5933 Monroe, Hammond, Ind.

KATHY KAPLAN informs us that her monster club has now gone worldwide. For further information, contact Kathy at 3247 Peery Ave., Oceanada, NY.

Old copies of WEIRD TALES magazine are wanted by B G SUBINS JR., 65 Walnut, East Farmingdale, Long Island, NY. TERRANCE PICONO of Ramsey, NJ, has started a nationwide movement to get Zachary back on TV. RICHARD NOBLE of Chicago, Ill., is currently writing a monster novel called Monsters on the Loose!

# LON CHANEY SHALL NOT DIE!



In response to your many many requests that we show a picture of LON CHANEY as he really looked, we are pleased to present this portrait of The Man of a Thousand Faces at approximately age 39. For this splendid rare study of Mr. Monster in everyday life, we are indebted to Niels Augustin of Holland, who sent it to us all the way from Amsterdam.



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FAMOUS, BEAUTIFUL, RARE

## VENUS FLY TRAP

only \$7.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!

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On Jan. 24,  
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Dorris wrote:  
"I have  
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a box of  
this plant, which  
is a very  
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valuable  
specimen."



Even something looking like the leaves  
they actually close like a spring trap  
It keeps a white flower in this  
springing place I have given the name  
Fly Trap

ASIGNED BY CHARLES DARWIN  
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from the rapidity  
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is one of the most wonderful in the  
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# MASKS!

# MASKS!

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Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

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# ABBOTT & COSTELLO Present DR. JEKYLL & MR. HYDE



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8mm (160 feet)  
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**SEE IT IN YOUR OWN HOME!**

Now you can own and show this **COMPLETE** film right in your own home! Truly a classic of the motion picture screen. A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and lures Scotland Yard on a crazy chase after the real mad man!

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**LON CHANEY** IN THE "PHANTOM OF THE OPERA"

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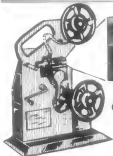
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SPACE GOGGLES WITH  
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grace of  
God...  
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